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BEATLES Now

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1984 promises to be the most exciting year yet, in the post-Beatles era, with so many new attractions opening, such as the 'Beatle City' complex and 'Cavern Walks' and other plans not yet made public.

It will also be a year in which we will see 'big-business' exploiting the financial potential of the Beatles to its full.

So far, all new developments have been very impressive, and will add, rather than detract from the name of the Beatles, and will prove a must to visit. But there is always the danger of over-commercialisation, hopefully never on the scale of 'Graceland', the birthplace of Elvis Presley.

Whether all this continues or not, you can rest assured that all being well, BEATLES NOW will still be around, as we were before, because everybody who is connected with the magazine is first and foremost a genuine Beatles fan.

Now I'm not trying to pretend that the money side isn't important. It is VERY important, as I don't intend to let BEATLES NOW vanish the same way as some other fanzines and fan clubs have before us, and I feel sure we will continue to grow, giving Beatle fans a voice in this new age.

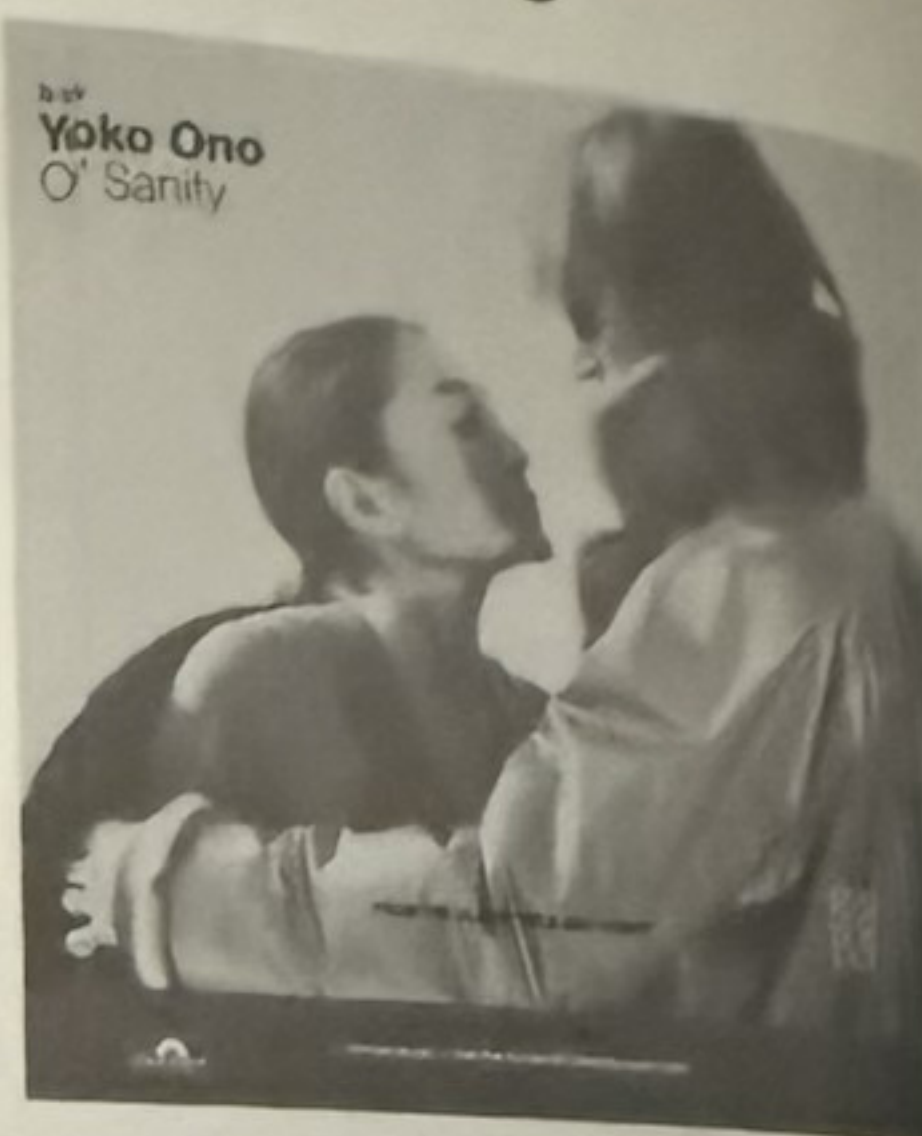
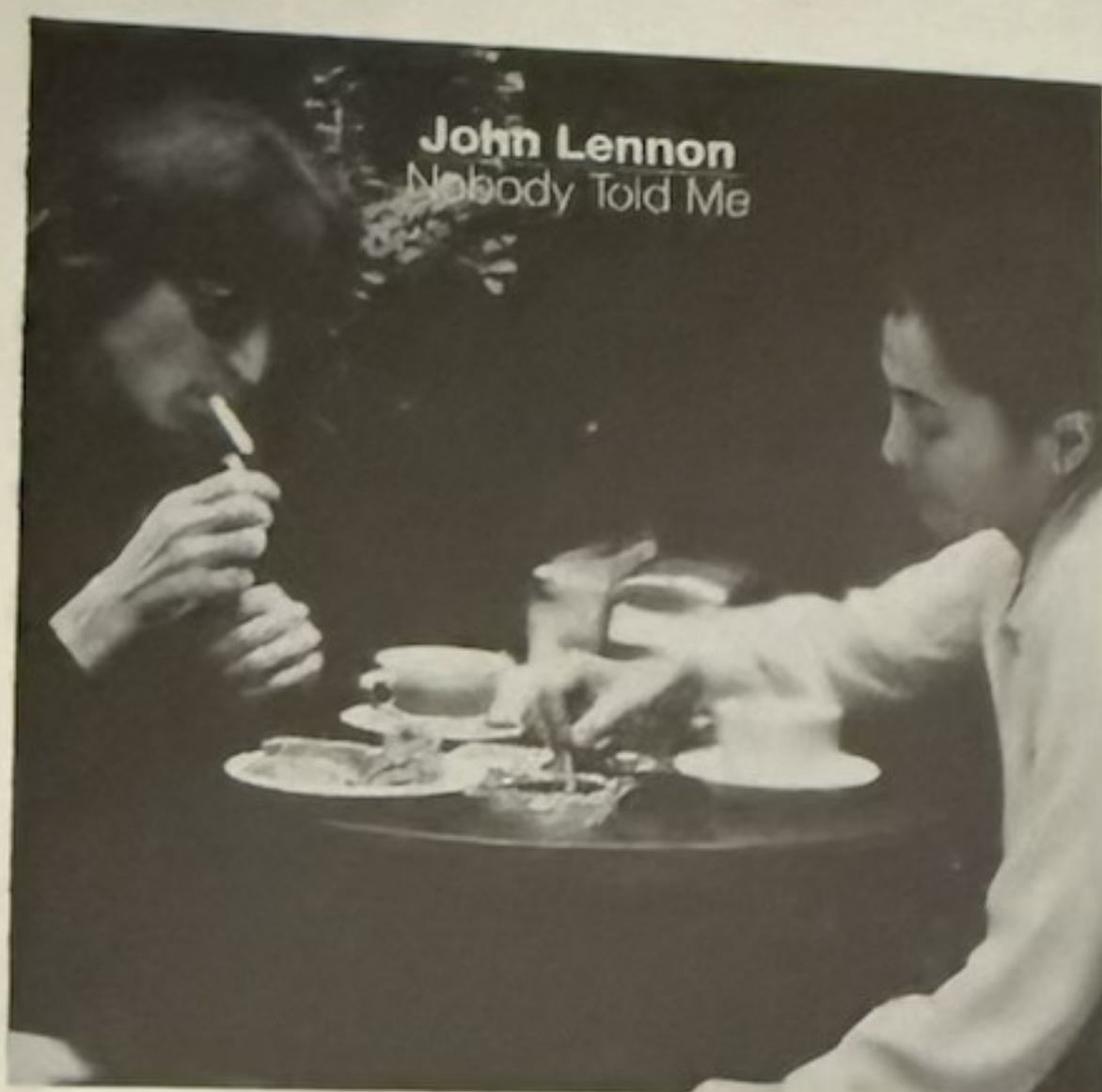
The New York Metro Beatlefest on 17/18 & 19 of February will be a chance for me to say hello, or is it hi, to some of you American readers, as there will be a BEATLES NOW stand at an American convention for the first time.

I trust you will encourage as many of your friends as possible to join us, to help make this another 'British invasion', albeit on a smaller scale than that of twenty years ago.

Looking forward to seeing you, or until the next issue.

Roger Akehurst

Single Fantasy



Nobody told me (John Lennon) / O'Sanity (Yoko Ono)

Polydor POSP 700 Released Jan 9 1984

Ironically, John Lennon's recording career has turned full circle, with the release of this single by Polydor (in the U.K.) — who were responsible for the first release of the early Beatles recordings made in Hamburg with Tony Sheridan!

This single, recorded during John's final series of sessions in 1980, belatedly underlines the fact that his recording career would have been by no means over but for the fact that he was murdered in December of that year. If there is any justice, by the time you read this, "Nobody told me" will have featured high in the singles charts. The song is a superb example of John's vocal style, and was obviously written during the "house-husband" period. Vocally, the song owes much to "Instant Karma" — recorded ten years earlier. There is speculation that the vocal track was intended to be a "guide track" and would have been re-recorded in happier circumstances. Such speculation is rather irrelevant, and this song must be taken to be a representative

sample from the final period of one of pop music's greatest exponents.

When I first heard of the impending release of "new" Lennon recordings, I was rather concerned that commercial judgement would defeat artistic integrity, and the result would be a cash-in product. I am happy to report that — on the evidence of this song — my fears are unfounded, and the only faults that I can find lie in the lack of a production credit on the record, and the publishing credit to "Ono Music", instead of "Lenono" as was the case with the earlier 1980 releases. I understand that Yoko Ono had a great deal of say in the preparation of this record, and also all her post 1980 recordings have been Ono Music publications.

At the time of writing, the single has not yet been released commercially, so I have not had a chance to hear the B side. It is also impossible for us to hold up production until 'Milk and Honey' is released, so a review of this album will unfortunately have to wait until issue 11.

Thank you, John; you're a hard act to follow. "Nobody told me there'd be days like these."

Stephen Baker • ESSBEE 1984

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FILE UNDER — THE BEATLES
Gnat Records GN70075-1

Side One: Come and Get It / Shake Rattle and Roll / Leave My Kitten Alone / I'm So Tired / Not Fade Away / I Me Mine / Third Man Theme / Bad To Me / Christmastime Is Here Again

Side Two: Goodbye / Blue Suede Shoes / If You've Got Troubles / Negro Is Reserve / That Means A Lot / Get Back / One After 909 / I Dig A Pony / Kansas City.

Happy New Year! "Leave My Kitten Alone" has finally been released! No, not by EMI. Once again, the thanks must go to some industrious bootleggers. Forget all of those REEL MUSIC, 20 GREATEST HITS and RARITIES rip-offs, FILE UNDER is the real thing! Yeah yeah yeah!

Aside from the GET BACK soundtrack outtakes, the real gems on this album are of course the infamous unreleased tracks (some are demos for other artists) which EMI has reportedly been toying with and considering for official release for at least three years now.

The two most-awaited highlights would have to be the full-length recordings of "Leave My Kitten Alone" and "One After 909". Both songs are typical early-Beatles rockers, and would be a smash-hit double A-sided single.

"Leave My Kitten Alone" features a searing Lennon lead vocal, and is a distant cousin in sound to "Dizzy Miss Lizzie", and perhaps "Bad Boy". John utilizes a wide range of his vocal talents on this rip-roaring rocker, and it would make for an excellent 20th anniversary chart-topper.

"One after 909" is the original unreleased 1963 version, which is vaguely reminiscent of say "Roll Over Beethoven" in overall tempo, sound and feel, and would be an excellent counterpart to "Kitten". Being a Lennon-McCartney original gives it even a special flavor of its own, and for many fans already familiar with the group's re-worked 1969 version on LET IT BE, would provide an interesting comparison. (NOTE—Should EMI still be considering such a possible release, it should also be pointed out that to



replace "909" with the lethargic, wimpish and toned-down "How Do You Do It" would be a terrible mistake. Why EMI would even consider releasing a track which the Beatles played purposely "bad" on, and one which they have always detested, instead of honoring their memory and talent by issuing two rave-up rockers, is beyond reason. Actually, they should all be issued. But "Kitten/909" is the natural combination for a single. Bury "How Do You ..." on an album.)

Only a partial recording (about two-thirds) of "If You've Got Troubles" is contained on FILE UNDER, the 1965 Ringo-sung outtake from the RUBBER SOUL sessions. A rather odd-sounding tune, it is nonetheless quite interesting, given the context that it was recorded for RUBBER SOUL, and which upon hearing testifies that it was not going to fit.

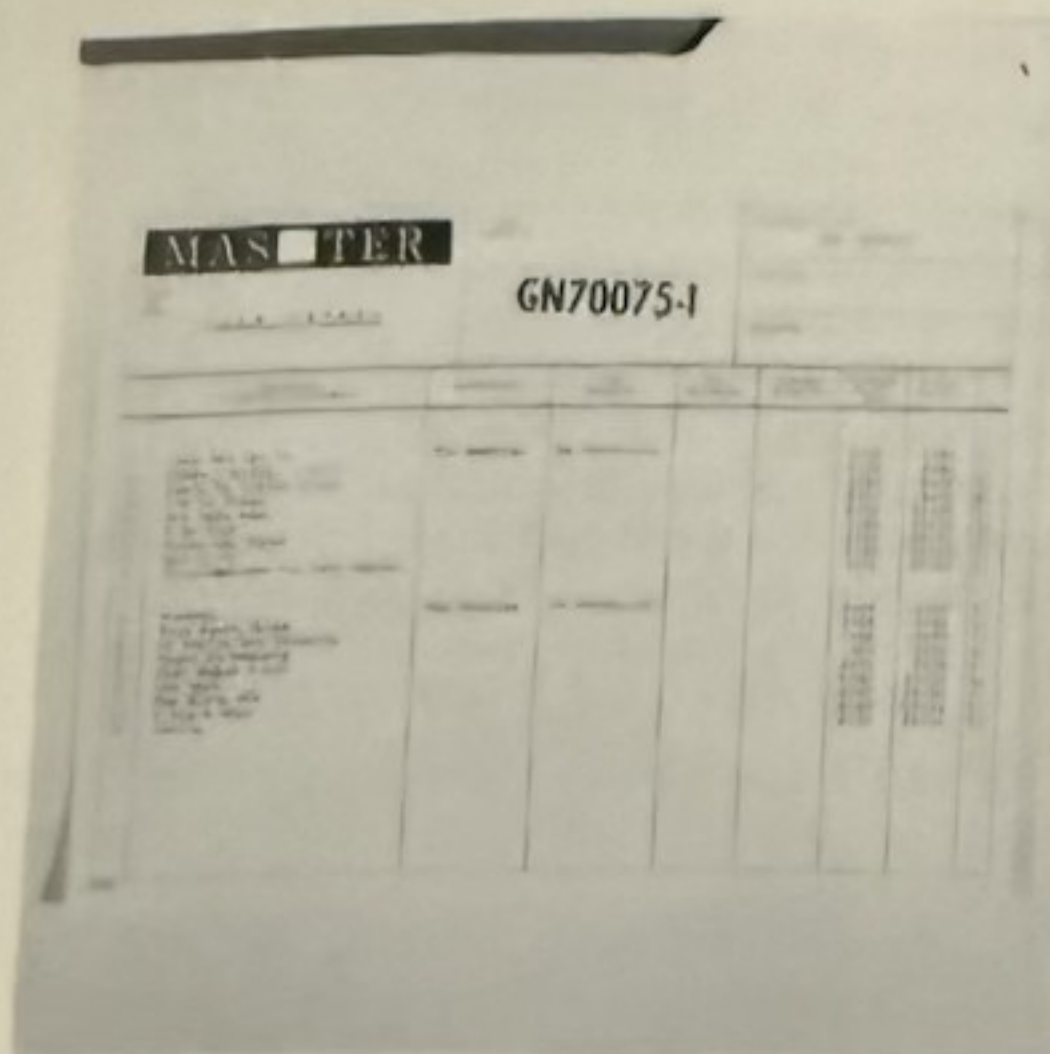
Early-period demo recordings made for other artists in directing their versions are featured with John's "Bad To Me" (from the crackles at the start, presumably from an acetate) and Paul's "That Means A Lot".

Later-period demos are represented with "Goodbye" and "Come And Get It" (both Paul). Another treat is the full length (6 minutes!) version of the group's 1967

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Christmas single jingle, "Christmastime Is Here Again".

The remainder of the material on FILE UNDER is from the GET BACK soundtrack outtakes, and much of it is brand new to vinyl. Especially inviting are "Not Fade Away" (which slips into a medley of "Bo Diddley"), "Blue Suede Shoes" and the pre-Spectorized version of "I Me Mine" (which is the same take as on the final LET IT BE album, minus all of the overdubs, and also includes the countdown at the beginning of the track.). A few minutes of additional movie dialogue is also tossed in twice on side two, including a few precious funny moments with Peter Sellers, and the subsequent discussion they all have regarding drugs, all axed from the movie for obvious reasons.

The packaging of FILE UNDER is also quite unique. In keeping with the theme and title of the project, the LP is packaged in a 12 x 12½ inch manilla file folder with the title rubber stamped on the front. A file folder label is attached to the file tab listing The Beatles (Pop, rock, vocal group) ala their early Capitol albums. A color photograph and strip of 16mm film (apparently someone cut up a print of A HARD DAYS NIGHT for this) is attached by paper clip. The back features a studio track listing sheet with song titles and running times.

FILE UNDER is certainly a fine way to start 1984. Surely to lead to a flood of various bootleg repackagers, it would also be nice if it stimulated EMI into finally putting together a package for official release.

MARK WALLGREN

WE DO NOT SELL BOOTLEG RECORDS, SO PLEASE DO NOT WRITE TO US REGARDING THIS MATTER, OR FROM WHERE THEY CAN BE OBTAINED. WE DO NOT DEFEND THE ETHICS OF BOOTLEGGERS, BUT THE HISTORIC AND MUSICAL CONTENT OF THIS ALBUM CANNOT BE UNDERSTATED.

JOHN AND YOKO ALBUM RELEASED



Catching everyone completely by surprise, a new John and Yoko album was released in early December. However, it was NOT the long-awaited and expected MILK AND HONEY. Instead, HEART PLAY (unfinished dialogue), a forty-minute interview album was released on December 8th by Polydor (422-817238-1). Receiving virtually no initial publicity, the budget-line release failed to chart in Billboard's Top 200 by year's end, but did enter the Cash Box album chart at #161 the final week of the year.

THE BEATLES

NEWS DIARY

MILK AND HONEY

At last we have seen the release of a further six of John's songs recorded in the last few sessions he made. Six more tracks are by Yoko, and the "Milk and Honey" album is releases on January 23rd.

BEATLES MEET TO DISCUSS APPLE

Paul, George, Ringo and Yoko met and spent several hours in a top floor suite at London's Dorchester Hotel on Thursday 1st December.

This was reportedly to discuss the winding up of their billion pound Apple empire.

Although the suite of rooms was booked for a few days, it is un-clear whether the four actually met again.

M. M. TOUR COACH RESTORED

The coach used in the filming of the Magical Mystery Tour has been bought and restored by Liverpool's Radio City to become part of their museum.

THE EARLY BEATLES

Granada TV, finally broadcast their TV special on New Years Day. The programme entitled "The Early Beatles" was a nostalgic coverage of the 1962-65 period, and started with the boys on stage at the Cavern playing "Some other guy". This is one of the very few occasions this clip has been shown in its entirety. It was followed by various airport arrivals and departures, interviews and performances especially recorded for Granada TV.

IRISH TV SHOW SURPRISE

Also over the Xmas period, Irish fans had a surprise when RTE Television aired "An afternoon with the Beatles". The festivities began with an interview recorded in Dublin Airport lounge upon arrival, for the Irish tour on 7th November 1963. This was followed by the showing of the "Yellow Submarine" and "Let it be". films. RTE also hope to transmit both "A hard day's night" and "Help" films in the near future.

NEW COLOUR BOOK IN MARCH

'Colour Library books' are to follow-up, "The Beatles Forever" book which included a very impressive collection of photos, with a new book entitled "All my loving". The book which should be available in March will again contain many colour photographs, some of which have been previously un-published.

PIPES OF PEACE HITS No.1 SPOT

Paul released the title track from his "Pipes of Peace" album on the 5th December. The single available in a picture sleeve was the follow up to "Say Say Say" and eventually reached No.1 in the UK in the second week of the new year.



The promotional video has been receiving much critical acclaim. The setting for this is a World war 1 battlefield, with Paul playing two parts, as an English and German officer.

"So Bad" the B side in the UK, has been released as the A side in the States.

NEW PICTURE DISC OF AUSSIE LP

At the end of January, Goughsound Ltd released a picture disc version of "The Beatles Talk Downunder". The pictures are montages of full colour photographs taken during the 1964 tour of Australasia. The recorded content is the same as on the black vinyl and cassette versions. Goughsound say this will be a UK only release as a picture disc.



EARLY VIDEO RELEASED

Compilation tapes of the early British TV programme "Ready Steady Go" are being made available on video. Part one, which is in black and white, was released in December and included amongst the 14 artists, the Beatles performing "You can't do that" and "Can't buy me love".

NEW BEATLES REISSUE SINGLE

Mark Wallgren reports that as part of their Oldies Series, Atlantic Records released a new Beatles single in early December, coupling the A-sides of their Atco label's two 1964 Beatles singles - "Ain't She Sweet" (originally Atco 6308) and "Sweet Georgia Brown" (originally Atco 6302) onto one back-to-back reissue. Although reasons were not disclosed for the 19½ year delay in this reissue, chances are Atlantic wanted to get the jump on the anticipated 20th US anniversary set for 1984.

EARLY ARTWORK

Murals claimed to be painted by John and Stuart Sutcliffe, and presumably Paul and George, have been un-covered by workmen renovating the old Jacaranda club in Liverpool. The club was a regular haunt for the Beatles at the beginning of the sixties. As well as occasionally playing there, Allan Williams who was the owner at the time, paid the boys to decorate the place, including the ladies loo! The finding of these murals comes as a great surprise as they had been covered over many times since, and it was thought they had been lost forever.

RINGO HELPS UNEMPLOYED

Ringo donated a Beatles autographed album to help raise money for Liverpool's jobless.

BEATLES EVENT IN MIAMI

Charles Rosenay's Liverpool Productions are co-sponsoring the 'Beatles Expo' at Miami's Omni International Complex on February 7 - 12 with WAXY Radio.

Charles' last convention on 25th, 26th & 27th of November at the Park Plaza hotel, New Haven, was a big success, attracting nearly 5000 people.

Don't forget the Scottish convention in March. (details on page 15) and the New York 'Beatlefest' mentioned on page 3.

ANOTHER BUST FOR MACCA

News has just come in as we go to press that on Sunday 16th January, while on holiday in Barbados, that Paul and Linda have been charged for possession of marijuana.

The Police, acting on a tip-off raided the villa rented by the McCartney family.

Their lawyer apparently explained to the magistrate, that they smoked marijuana to relax and help their creativity. He also said they bought the drug from a dealer on a local beach.

Paul said on arrival at Heathrow airport in London that he thought marijuana was less harmful than alcohol and nicotine.

They were each fined £75.

DAVID J. SMITH

THE BEATLES

CAN'T BUY ME LOVE

PICTURE DISC COMING SOON



RELEASE DATE MARCH 19



RP 5114

ASK MARK



MARK LEWISOHN'S LETTERS PAGE

Dear Mark,

Today on BBC Radio 2, Kenny Everett played the Beatles version of "How do you do it".

Please tell me how did he do it? — Surely the only available recordings of this track are on dubious bootlegs and as such would not be played by the Beeb (would they?).

Thanking you,

Chris McGuy,
London, England

This is by no means the first time commercially unreleased recordings have received airplay. Public broadcast of such tapes IS illegal because generally it results in non-payment for the PSR or the copyright holder.

Kenny of course never has been one for towing an official line — something we should all be thankful for. . .

Dear Mark,

Please could you tell me how many children each ex-Beatle has? I know Paul has Mary, Stella, James and Heather but do you know when they were born? Could you tell me the names and dates of birth of all the children including those from previous marriages and those from previous wife's marriages.

I don't want all this information for any particular reason. I'm just being nosey, forgive me Beatles!

Claire Norris,
Southampton, England

Starting with Paul, he has four children, three from his marriage to Linda and the other, Heather, from Linda's previous marriage. She was born on 31/12/63, with Mary on 28/8/69, Stella on 13/9/71 and James on 12/9/77.

John had one child from each of his marriages: Julian on 8/4/63 and Sean on 9/10/75.

George's only child thus far, Dhani, was born on 1/8/78.

Three children were born out of Ringo's marriage to Maureen: Zak on 13/9/65, Jason on 19/8/67 and Lee on 17/11/70.

Dear Mark,

Have you any idea what has happened to "Hot hits, cold cuts", as I did read recently that Paul was finishing it off for release soon, but we've heard that before, haven't we?

I also read ages ago that Linda was working on an album, but I've heard nothing more about that since. I wonder if the project has been abandoned.

Yours,

Clare Sherman,
Tring, England

Yes, the subject of 'Cold Cuts' has gone very quiet once again. Long 'in the can', the album was finally finished in late-1980 and, as far as I know, as actually been mastered ready for release. We can assume then that it will eventually see daylight although that certainly won't be for a while yet, considerably after the 'Broad Street' soundtrack for sure.

News of Linda's solo album is also difficult to come by at the moment. Presumably the sessions were completed so, again, it can only be a matter of time until release. As yet though, no definite details.

If you have any queries on collecting or any aspect of the Beatles, why not 'ask Mark' who is an expert on such matters. Write to: Mark Lewisohn, c/o Beatles Now, PO box 307, Walthamstow, E17 4LL, England.

We cannot however answer individual enquiries, for although we would like to, we just don't have the time or facilities to become an information centre as well. The best letters will be answered here if they are of interest to other readers.



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LOVING JOHN by May Pang and Henry Edwards Warner Books, 336 pages. Softcover. \$8.95

LOVING JOHN is another person's memoirs of the time one life touched another's. The "other's" was John Lennon and the memoirs are of May Pang, who was to become John's constant companion for over 18 months, ending early in 1975.

Of special interest to Beatle fans is not so much the few "intimate" reminiscences, but rather the recording sessions, travels, trials and tribulations of Lennon during that period as he created his "Walls and Bridges," "Mind Games," and "Rock 'n Roll" albums as well as lending a hand to friend Harry Nilsson's "Pussycats" album. The examination of Lennon's creative processes should be the main selling point of this book, but apparently Warner Books, the American publisher, thought the Kiss and Tell appeal of a dead hero book would create more interest (it has not).

Pang's original title for her work, "Was It Just A Dream?" would have fit the work better, as she remembers her first meeting with John and Yoko, and then relives her climb from the position of office floater at ABKCO to John and Yoko's personal assistant and then, at a still young 22 years of age, was told by Yoko that she should "go out" with John. As his companion and confidant in California and New York, May Pang's life took of a roller coaster pace of euphoria, pain and even personal injury at the hands of Lennon. Was it a dream?

Some legendary incidents are explained in full such as the infamous Troubador Club scuffles, the misadventures of Phil Spector and the "Roots" LP, as well as some previously unknown meetings (and arguments) between John and George during the latter's Dark Horse Tour in 1974; Paul and family visiting John on several occasions with Paul usually serenading all at the nearest piano; and surprisingly details are given of taped recording sessions of John, Paul and Stevie Wonder together singing "Midnight Special"; Lennon and Mick Jagger recording "Too Many Cooks", another unreleased composition, "Popcorn", and John singing "Only You" as a demo for Ringo is



in existence somewhere.

Yoko detractors will find plenty of ammunition in LOVING JOHN, but long time fans of John and Yoko will probably not alter their own opinions greatly, except perhaps that John may have been a more sensitive individual than his Teddy Boy facade may have indicated before.

As an employee of John and Yoko's prior to her life with John, May Pang was present for the creating of many of their events. The filming of "Imagine", "Fly" and "Up Your Legs Forever" are described and Yoko's "This Is Not Here" exhibit is comically recalled.

A final recommendation for this book comes because of the private photos May has included in the book. By choosing such ordinary poses, she shows John in the same human light as she obviously enjoyed him. The book provides a delightful story of one woman's very unique relationship with John Lennon, while he resided in America. No one mentioned or associated with the book has refuted any of the facts presented by May Pang, with the exception of one of Yoko Ono's paid employees. This suggests the book may be more credible than that of Peter Brown. Readers can form their own opinion. The book was published by Warner Books in North America and by Corgi Publishers in the U.K.

JOEL GLAZIER

FOLLOW THE MERSEYBEAT ROAD by Sam Leach

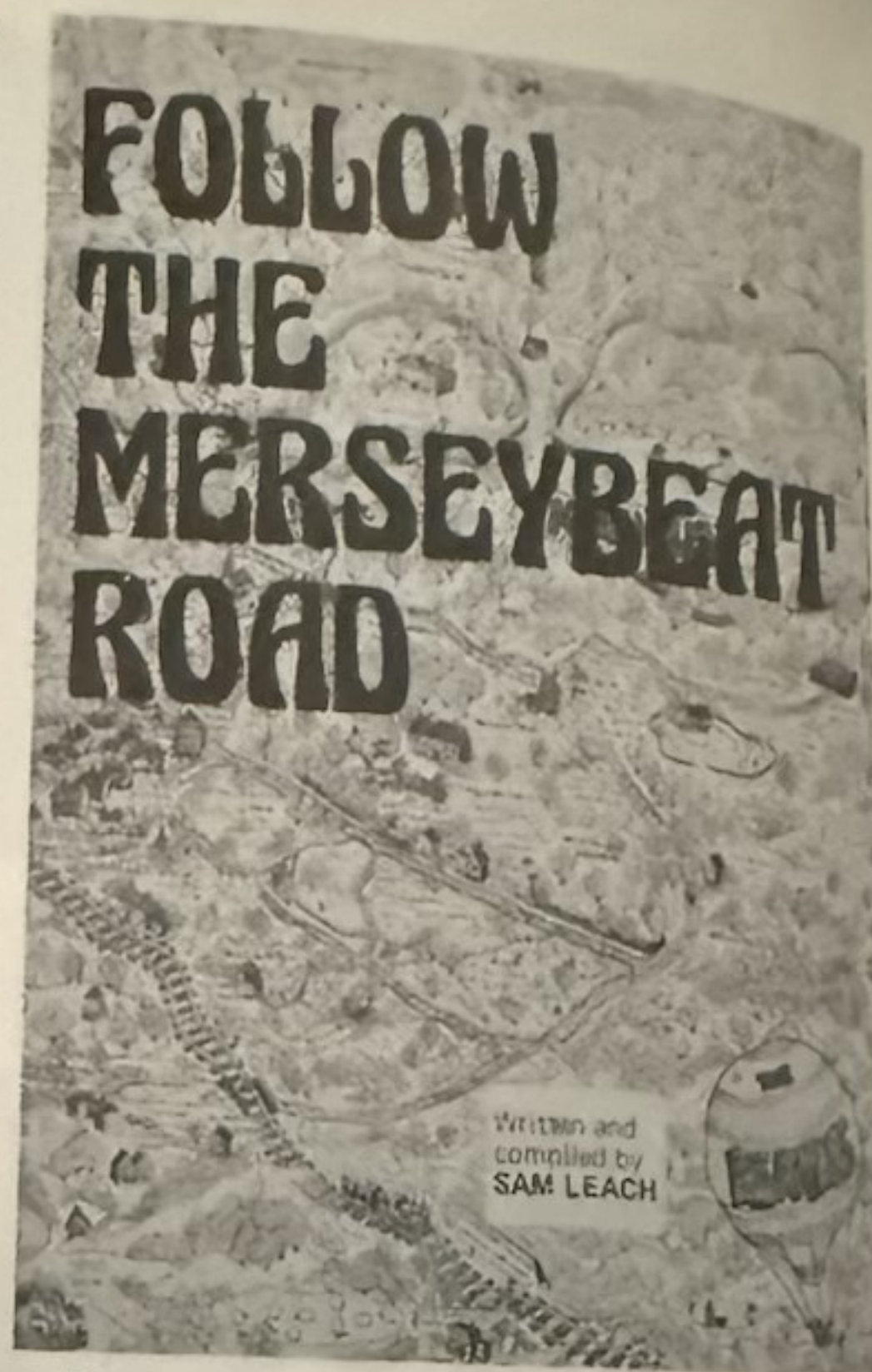
Published by Eden Publications,
Liverpool 1983. 32 pages softcover.

Sam Leach, a promoter of Merseyside bands from the 1960's, has compiled a delightful book about his hometown, filled with photos, drawings, memoirs and anecdotes about many sights important to The Beatles and their career.

Follow the Merseybeat Road makes a perfect companion book to Ron Jones's *In The Footsteps of The Beatles*, and a must for any traveller, past or future to Liverpool's Beatle shrines. Leach mentions that "every street, pub and coffee bar" holds long forgotten secrets, and the book tries to recapture Leach's and others' pleasant memories "of four healthy young lads enjoying the pleasures of entertaining their fans." Seemier anecdotes are left to other books; *Merseybeat Road* leaves the reader intrigued and smiling.

Merseybeat Road provides the reader with a tour of Liverpool from an aerial perspective, with a narrative account written in a very personal tone. Numerous black and white photos and humorous drawings (from the pen of Liverpool Art College student Steve Barwise) appear throughout. While some of the photos appear familiar, Leach has included some gems like the gravestone of the real Eleanor Rigby juxtaposed with the recently placed statue of Ms. Rigby and a photo of a manhole cover on Mathew Street which is engraved ironically with "Non Rocking-Liverpool Corp."

A very recent August 1983 photo captioned "Three cool Catalysts" shows Bob Wooler, Allan Williams and Sam Leach, who Leach unashamedly describes in the text as being "a trifle unlucky." Leach does mention several less than successful bookings of the early Beatles shows, but reflects on what could have been without bitterness. Even in 1974, being a trifle unlucky (or perhaps far sighted) haunted Leach again, as he lost money booking ELO at Liverpool's Empire Theatre, only to watch ELO become one of the world's top acts several months later.



McCartney proved a remembering friend during Wings' Concert in Liverpool by providing side stage chairs for Leach. The book also reflects on Liverpool's reaction to the news of December 1980. Leach helped organize the city's massive tribute to John Lennon and his remarks are remembered, "Whilst the people sing, Liverpool sings, whilst his music lives — — Lennon lives." Leach again organized a second, musical tribute in December 1981. So in 1983 Leach has finally set aside time to share his pleasant Beatle memories and facts, some of which are worth pondering. For example, the book finally explains the exact date of John and Paul's first meeting and a possible earlier (by five months) date of Brian Epstein first catching The Beatles' act is mentioned, which would have taken place at the Iron Door Club, around the corner from The Cavern, where Epstein visited on November 9, 1961. Lennon as a noble and humorous accomplice to "nicking some petrol" is explained, which took place after Leach's famous Aldershot booking in 1961 attended by only 18 people.

One other glowing feature of *Merseybeat*

cont. on page 26

SCOTTISH BEATLES CONVENTION

Presented by PAUL McCARTNEY Fan Club of Scotland
8 Johnson Drive, Cambuslang, Glasgow

"CENTRAL HOTEL", GORDON ST., GLASGOW

SATURDAY 3rd MARCH – 12 noon to Midnight

SUNDAY 4th MARCH – 12 noon to 11p.m.

ADULT ONE DAY £3.50

CHILD (under 16) £1.75

ADULT TWO DAY £6.50

CHILD (under 16) £3.25

Tickets are, unfortunately, **very limited** so please order as early as possible.



1984 sees the first big Beatles Convention in Glasgow and what a 'gear' event it promises to be.

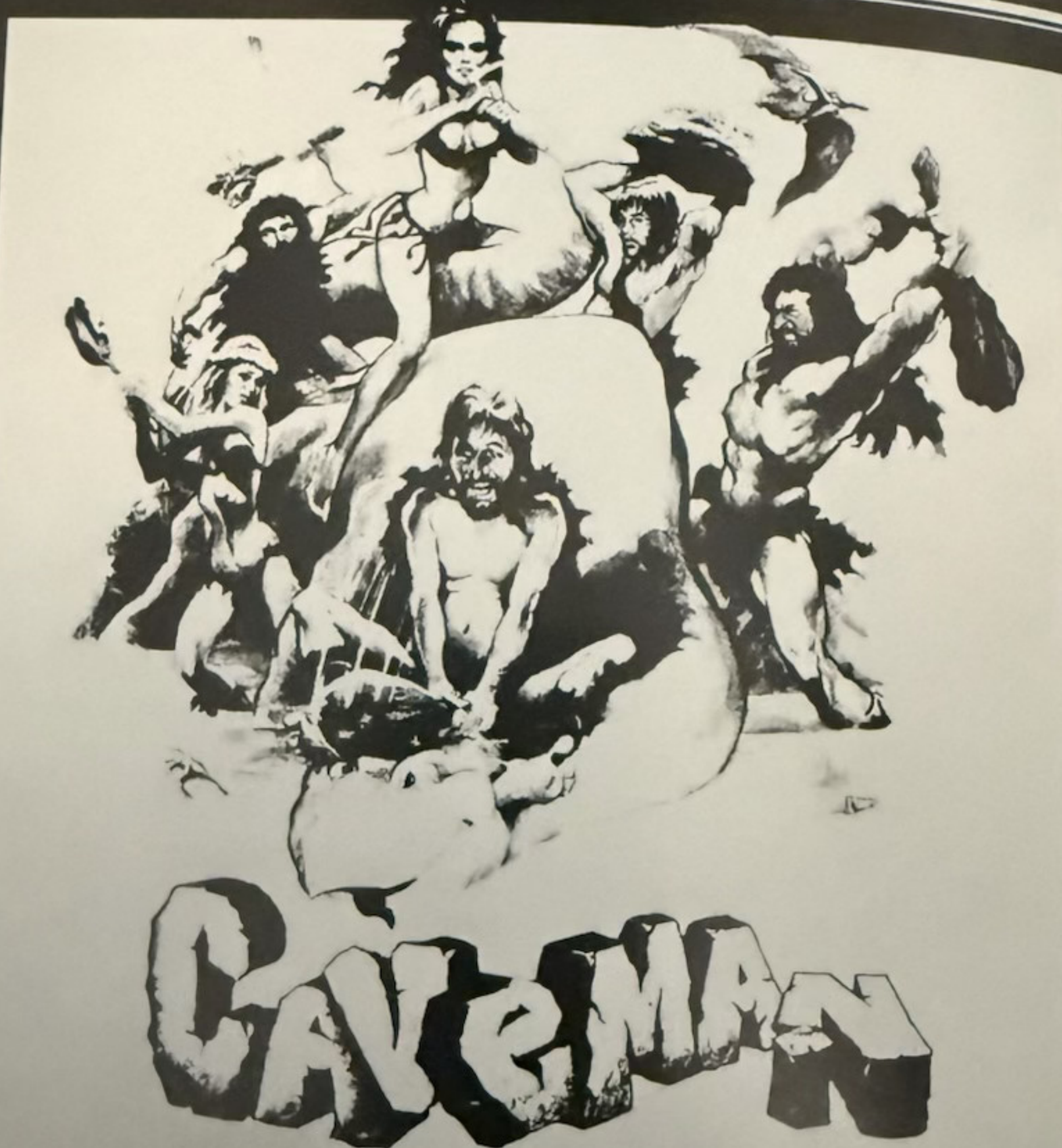
There will be **super** video and film shows in **four separate rooms**, excellent memorabilia stalls with dealers from **all over Britain**, quizzes, talks, live bands, discos, **bars (!!!)** etc. So, everyone come to **Glasgow** in March for a truly **unforgettable** Scottish Beatle Weekend!



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starring
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Written by RUDY De LUCA and CARL GOTTJEB Produced by LAWRENCE TURMAN and DAVID FOSTER

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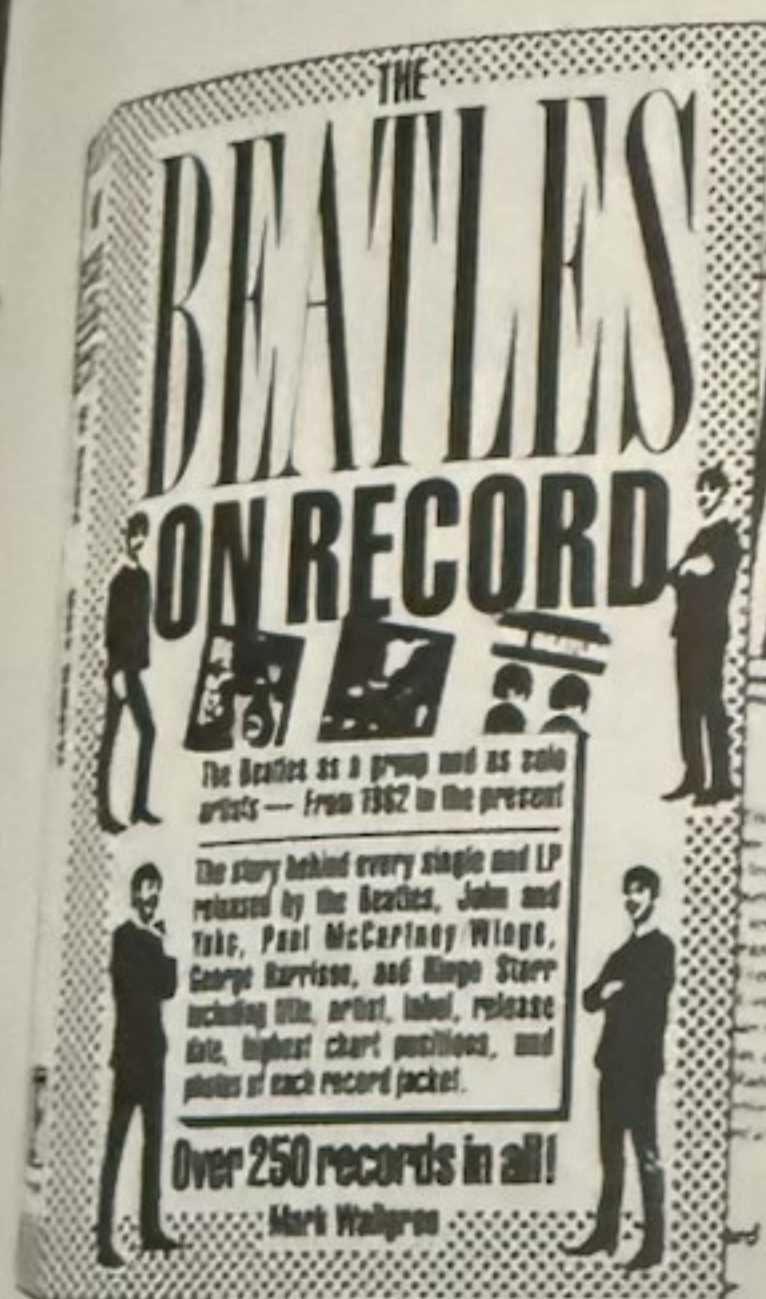
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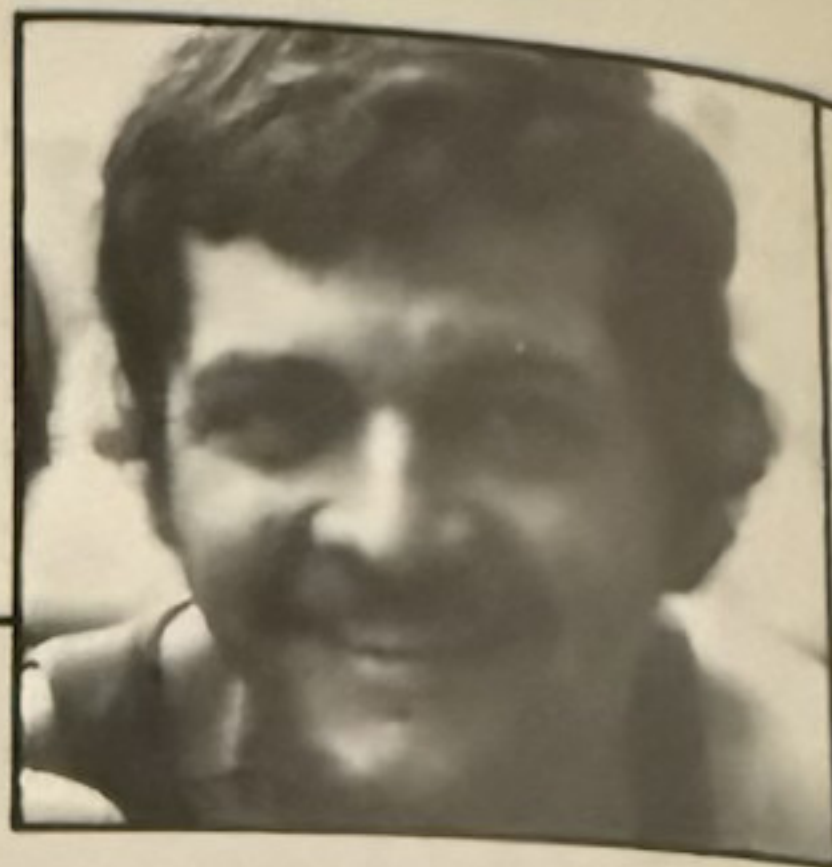
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BILL HARRY

THE BEATLE DETECTIVE



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I came across two interesting stories in the book "My Fabulous Brothers" by **Rita Grade Freeman**. She is, of course, referring to The Grades and is the sister of **Lou** and **Leslie Grade** and **Bernard Delfont**. She mentions that **Keith Devon** was given the opportunity of representing the Beatles: "but when **Brian Epstein** . . . went into Keith's office and asked him to take them on, he wanted £1,000 a week for the group. Keith said, "You must be crazy! I think you've got more nerve than I have. You'd better come and sit in my chair!" Brian Epstein was sent away, and so were the Beatles. Later Keith said, "You can't win 'em all!"

Keith Devon was a director of the Bernard Delfont Agency and had obviously been discussing the possibility of acting as personal agency representative for The Beatles. The scene took place in 1963 around the time the Beatles made their first appearance before Royalty. Keith was one of the organisers of the Royal Variety Show with Delfont and I presume this is how the original contact between him and Brian was made.

With hindsight, people could say this was another "man who missed the Beatles story" but to be fair, £1,000 per week in 1963 was a vast amount of money and it was at a time when Beatlemania was in its infancy.

The other story in the book concerns the late, great Liverpool comedian **Arthur Askey**. Mrs. Freeman says that Arthur met the group before they became famous. He was rehearsing a song in a Liverpool recording studio and they were "making their first demo-disc there, and he stayed to listen to them." He thought they were good and went over for a chat with them after they had finished playing." . . . and said, "You're not bad, you know. What do you call yourselves?" One of them replied, "The Beatles." "My God!" Arthur said, "You'll never get anywhere with a name like that!"

An amusing anecdote, but just when did this meeting take place and where was the Liverpool recording studio? Can any Beatle Detectives enlighten us?

For some reason, the editors of "The Compleat Beatles" book chose to illustrate an interview in which I discussed the Mersey scene, with a photograph of The Beatles in Paris talking to a girl wearing fishnet stockings. The cafe they were photographed outside was the Cafe Boheme and the girl was called **Mirabelle**. Does anyone know anything further? Her surname, the date the event took place, any comments she made?

The Beatles film career was relatively brief and a number of projects were turned down. One of them was a United Artists version of "Lord Of The Rings" in which The

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Beatles were to star with **Twiggy**. This original suggestion from producer **Walter Shenson** was abandoned because author **J.R.R. Tolkien** did not wish The Beatles to appear in a film of his book. Do any Detectives have further information on this episode? Which role **Twiggy** was to take, for instance? Which other actors had been lined up, if any? What **Tolkien** actually said? Any information on The Beatles in "Lord Of The Rings" will be welcome.

I remember some of **Paul's** Liverpool girlfriends, particularly two blondes. The first was his sweetheart for several years. Her name was **Dorothy Rohne**. According to **Mike McCartney** in his book "Thank U Very Much", Dot was Paul's first real girlfriend. He has a photograph of Paul holding her in his arms in the background of the Forthlin Road house and she's pictured again, with her arms around Paul's neck, in a photo taken at **Rory Storm's** house. Once the Beatles began to do the rounds in Liverpool and Hamburg, she became friends with another regular Beatle girlfriend: **Cynthia Powell**. In her book "A Twist Of Lennon", Cynthia mentions her on a number of occasions. She says that Dot lived with her parents and worked at a dispensing chemist's shop on the outskirts of Liverpool. Of their first meeting, Cynthia says: "Dot was lovely, seventeen years old, slim, short blonde hair (not out of a bottle), and the most attractive pixie face you have ever seen. Dot was such a gentle soul, she spoke almost in a whisper, blushed frequently and idolised Paul."

Cynthia and Dot travelled to Hamburg together to see the Beatles, although Dot had great difficulty in getting her parent's permission for her first trip outside of Britain. While Cyn went to stay with **Astrid Kirchner**, Dot and Paul were able to stay on a houseboat,

owned by **Rosa**, the lavatory attendant at the Top Ten Club. Several months after that two-week trip, Cynthia was living in a tiny room in Liverpool. When the room next to hers became vacant, she persuaded Dot, who had now become her close friend, to move into it. Within a couple of weeks of Cynthia discovering that she was pregnant, Dot was in for a dramatic shock, too. She had just washed her hair and had put it into rollers and was "dressed in a tatty old sweater and a pair of her mother's bloomers" when Paul arrived, took her into her room and told her that their affair was over. Dot was heartbroken, packed her bags and went back to her parent's home.

Whatever happened to her, I often wondered. In February of this year, in the Beatles edition of the Sunday Times colour magazine, **Sandra Hedges** threw some light on the subject. She mentioned that Dot had bought black leather gear during her trip to Hamburg. "The girl who hunched her black leather-clad shoulders and hurried away in black calf-height boots from cat-calls of "cowgirl" from Scouse youths un-acustomed to the sight of such 'gear' she was very much in love with Paul and he, in his turn, would jealously guard her (to her chagrin) by placing her amid the group while playing. Sandra went on to say that within a year of her split with Paul, Dot emigrated to Canada and Sandra concluded: "Dot with her husband and elder daughter Astrid were Rolls-Royced some years later to meet up with the group when they played at Spring Gardens in Toronto. When she met Paul again the ghost was laid."

Incidentally, Sandra mentioned that Dot was the inspiration for Paul's song "P.S. I Love You."

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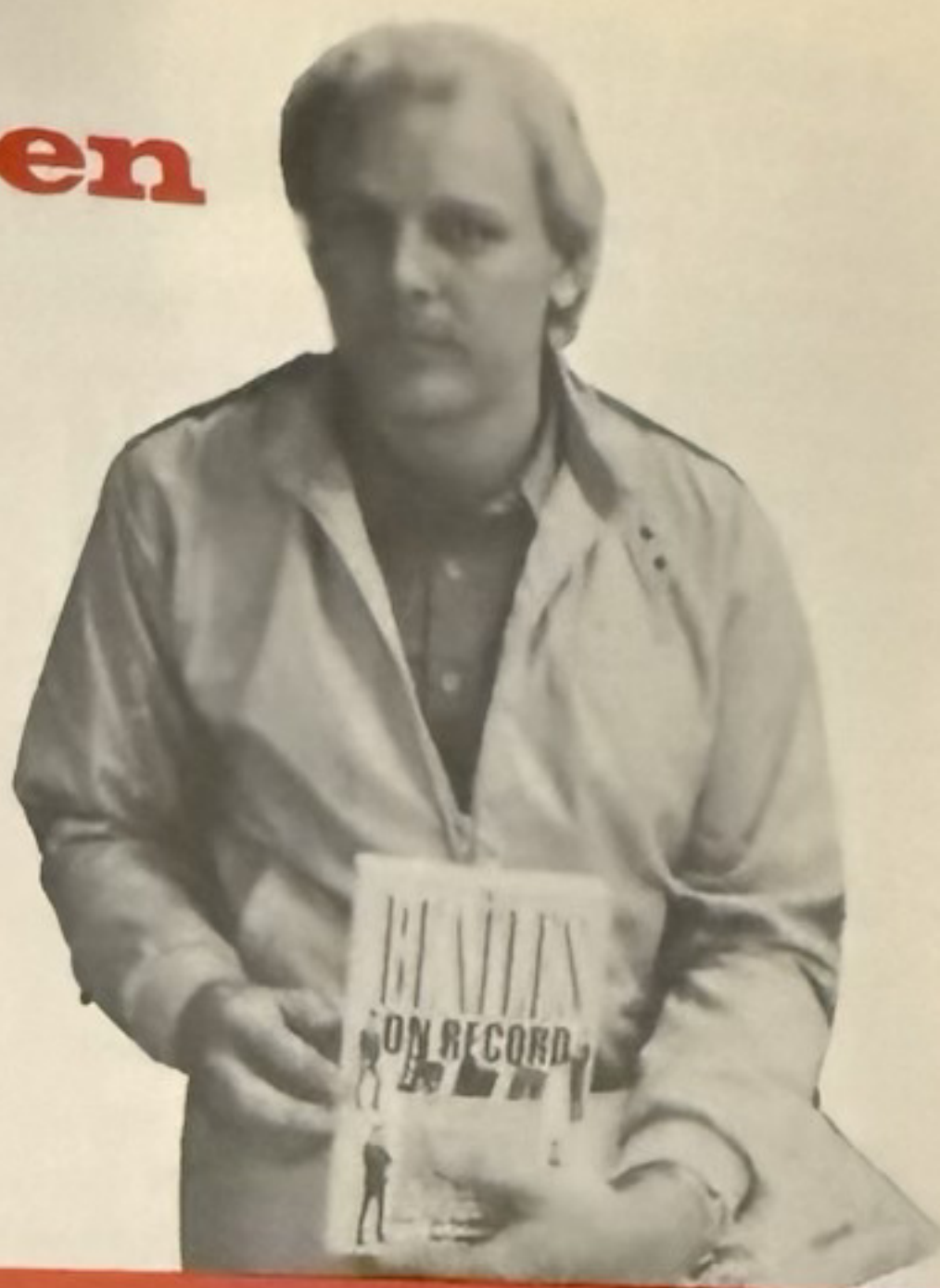
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An interview with

Mark Wallgren

BEATLES NOW USA STAFF WRITER
MARK WALLGREN IS ALSO THE AUTHOR
OF THE BOOK "THE BEATLES ON
RECORD" PUBLISHED IN THE UNITED
STATES BY FIRESIDE/SIMON &
SCHUSTER. THE BOOK, THE FIRST
BEATLES BOOK TO FEATURE
ILLUSTRATIONS OF EVERY US RELEASE
(GROUP AND SOLO), IS ALSO THE FIRST
TO INCLUDE COMPARATIVE CHART
DATA FROM MULTIPLE SOURCES, BOTH
FOR THE US AND THE UK. RECENTLY,
MARK ANSWERED SEVERAL QUESTIONS
REGARDING HIS BOOK.



How did this particular book on the Beatles come about?

Well, I've seen 200 or more books on the Beatles from all over the world, so I had a fairly good idea of what kind of Beatles books had already been done. I wanted to do one in a way that no one else ever had, so I thought about all the books I had seen, and then asked myself, "What kind of Beatles book — what kind of information or look at the group would I personally like to see someone else do?" In other words, what kind of Beatles book would I like to buy, being a fan and collector myself.

So what does "THE BEATLES ON RECORD" offer that would make a Beatles fan or collector or anyone else interested in it?

I think it has a lot to offer in all the information and data it presents. After all, both as a group and as solo artists, have released a good many records in this country, so by sheer volume alone, there is a great deal to cover. Besides, how many more biographies do you want to read? I mean,

their story doesn't change. And everyone has their own personal evaluation of the music itself, so I'm not certain a critical appraisal of the individual songs is necessary, although that has been done numerous times already as well. That leaves us with their records — something which is at least a tangible subject that can be dealt with historically and factually. So that's what I've chosen to deal with. A sort of history of the group as chronicled via their records — all the great successes as well as the odd failures, with a good deal of historical information, factual data and assorted facts of interest.

In showcasing the group's remarkable performance over the years, you've presented the peak positions attained by each single and album on all three major US chart, publications . . .

No other book has ever included all three charts. Most books have only listed Billboard positions, if any at all. I just felt that Cash Box and Record World deserved recognition as well. I mean, who's to say which chart is correct all of the time? So why not present

all three for inspection? And it's interesting to see that sometimes the three charts differ slightly or greatly in surveying a record's popularity. That's part of the fun of following the charts.

Capitol Record's Beatles album — "20 Greatest hits" which was released recently was based on the 20 singles by the group that made it to number one on the Billboard Chart, Correct?

That's right. But it's also a perfect example of what I am talking about, because the Beatles earned 22 Number One singles on Cash Box and 23 on Record World. If Capitol had chosen the Cash Box charts, the album would have had 22 songs on it, and if they had gone with Record World, it would have included 23 tracks. So the numbers do mean something to people. And all things considered equal, then the Beatles, at their very best, as a group, achieved 23 Number One singles in the United States. And basically, that's the purpose behind this book — to offer up and point out all of these differences, and to highlight the best accomplishments of the group in this area.

You also cover the peak chart positions reached in England and West Germany don't you?

Yes. Well, the Beatles came from England, so it was some-what natural and seemingly proper to include the UK charts, especially since there are three major charts over there as well. Again, comparing the differences is very interesting, as you can not only compare the three UK charts among one another, but you can also compare the peak positions to those attained on the US charts. It's not unusual to see that at times a particular record fared better or worse on one side of the Atlantic as opposed to the other side. It's an interesting reflection of the vast similarities and occasional differences in taste between the British and the Americans. I also included West Germany because the Beatles really gained their first popularity there, and to show a comparison from a country where English is not the primary language.

The individual record reviews have not centred on the music, but rather, on discussing the records themselves. Why did you use this approach?

The reviews for each record are "historical" reviews, rather than "critical" reviews. Thus, I've presented historical facts concerning each record, instead of giving my personal opinion regarding the merits of the music in every case. There are enough music critics around already, and that is fine. I just tried to avoid that aspect, and instead provide the reader with as much information about the records as possible. Presenting them all in

chronological order allows one to read along from record to record and follow their recording career in an almost "history book" fashion. For those of us who lived through it all, it brings back a lot of memories.

Hopefully it will allow the many younger fans coming along now to get the "feel" of the excitement we experienced with the release and success of each new record.

You've included a photo of each record release . . .

No other Beatles book has ever done this, so I thought it was about time. People want to see what each record looked like.

In the case of some singles, you've even pictured those that were not issued in a picture sleeve, but were issued simply in a stock record company or plain sleeve. Why?

Just to show how each single was actually released and sold to the public. And to help fans — mainly collectors — in knowing for certain which singles had picture sleeves and which ones didn't.

Besides most Beatles fans in general, the book would seem to be quite valuable to say, Radio Stations and Disc Jockeys . . .

Once again, it was probably due to some extent to the fact that I always hear DJ's on the radio trying to ad-lib various facts about a Beatles record when they play it, and usually mixing their stories up and getting it wrong or incomplete or something that kept reminding me that a book like this could be beneficial to

a lot of people. As for radio stations and disc jockeys, now they'll have a book handy which details all of the facts about the exact records they are playing. As a result, hopefully we'll suddenly gain a nation of expert DJ's on the Beatles. And I suppose it could come in quite handy to anyone putting together a radio special on the group. After all, the intent of the book was simply to share this information

When did you actually start work on the book?

I had been thinking of doing some kind of Beatles book for several years. Once I figured out exactly what type of book to do, it was a matter of making the decision to take the time to do it. I made that decision and began working on it in late 1979. So it's been in the works for the past three years.

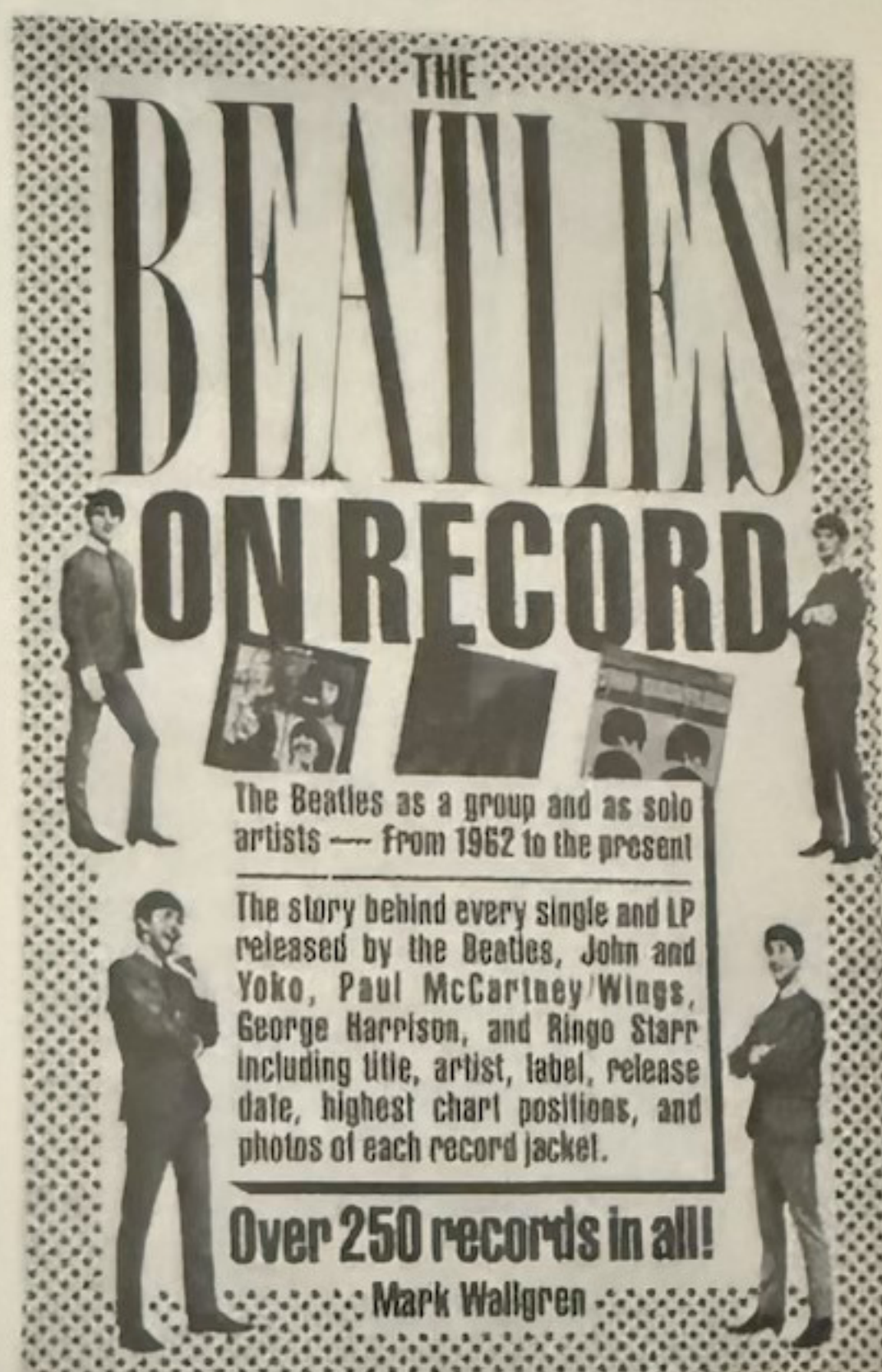
What did you enjoy most about writing the book?

I think that I was able to not only share what I had learned over the years with others through this book, but was able to pick up and learn many new things during all of my research and investigation. I met a lot of people — at the charts, the record companies, overseas, etc., — and I gained a good deal of new insight into many different areas. And, despite some occasional setbacks and seemingly long periods of waiting, it was all quite fun.

Is there anything you would like to add?

Just to thank everyone who assisted and encouraged me along the way over the past

three years — my family, friends, agent, Simon & Schuster, and everyone who contributed any bit of information. They all made this possible. Thank You.



"THE BEATLES ON RECORD"
by Mark Wallgren

Published by Simon & Schuster, New York.
A Fireside Book

LIVERPOOL 1984 DETAILS

One abiding problem for "Beatles Now" is that situations can change shortly after publication and information, although correct at time of printing, can become inaccurate due to these changes. We cannot legislate for this and can only guarantee accuracy at time of publication.

Beatle City, whose opening was given as December 1983 in the last issue, will now open at the end of February due to delays and bad weather. Since this new date is nearer to the opening of the "Cavern Walks" complex, we have decided to hold our promised special Liverpool edition of "Beatles Now" over until the next issue.

STEVE PHILLIPS
Liverpool Consultant

ALMOST GROWN

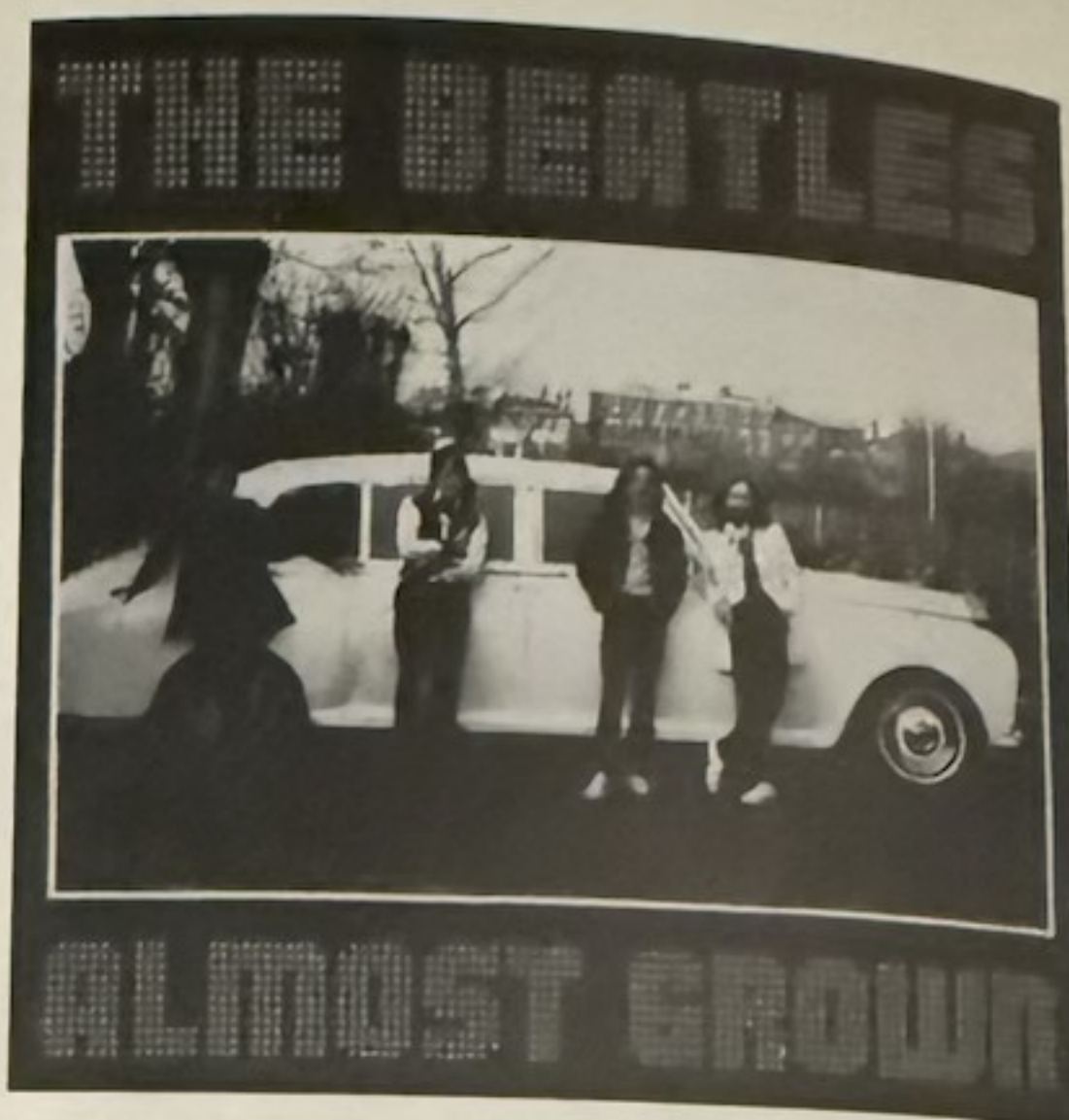
(Album reviewed by Stephen Baker)

This beatleg, on the King Records Label, has a top quality colour cover, and is the sequel to the "I Had A Dream" album. The music is taken from the 1969 "Get back" sessions (where else??) and the album runs for 44 minutes.

GET BACK needs no introduction. The version of BAD BOY is sung over a basic backing and — like many of the older songs that the Beatles recorded — was a warm up for the session's main songs. This is followed by three Chuck Berry songs, the first of which is SWEET LITTLE SIXTEEN. This could have been lifted straight from the stage of the Star Club with its almost identical interpretation, and shows just how much the Beatles enjoyed the old rock and roll classics. AROUND AND AROUND and ALMOST GROWN follow, and the album is worth finding just for these three Berry classics. As Mr. Berry once said, "hail, hail, rock and roll." The next number is called MADMAN, and rang memory bells for me. A short version appears on an earlier bootleg (Watching Rainbows) and is billed there as being part of an extended version of "Mean Mr. Mustard". The current version is much longer, with repetitive lyrics by John Lennon, such as "... won't do you no harm; wearing pink pyjamas and lives on a farm" (in Scotland, perhaps?) This song never really gets beyond a rough demo stage.

Side 2 begins with the familiar ONE AFTER 909 (I am still waiting for an album to surface with the 1963 version. Those of you who saw the Abbey Road show last year will doubtless recall this song sung in Everly Brothers style. Please, EMI, release it soon. Beatles fans would rather have unreleased tracks than recycled hits.) One after 909 is followed by ALL THINGS MUST PASS, surely the most-recycled-but-never-legally-issued Beatles song. I can understand why this song had to wait for George's solo version, because the Beatles version is comparatively lifeless. Another often bootlegged song — ACROSS THE UNIVERSE — follows. I didn't remember this particular out take before, which is hardly surprising as it is very much an instrumental version, in its early stages.

THAT MUST BE MY GIRL, with lyrics "that must be my gal, yours don't look like that." is sung to a tune reminiscent of "Shake rattle and roll". This short song doesn't appear on any of my many earlier beatlegs, and readers' comments are invited! John is again the prime performer on this interesting track. The final track is LET IT BE, and I wish that the compiler of this album had done just that! This is a terrible



version, with the sound fading on and off, and Paul's voice switching from one channel to the other on a regular basis. I advise listeners to remove the stylus before this track, a MISS.

As bootlegs go, this is good value, and the recommended items are the version of BAD BOY and the three CHUCK BERRY classics. With all boots, you pay your money and form your own opinion. This is one that will receive more than one visit to my turntable.

© ESSBEE 1984.

Please note, that since this review was written, 'One after 909' has now been released on the bootleg reviewed on page 6. WE DO NOT SELL BOOTLEG RECORDS Please don't write to us on this matter.

FOLLOW THE MERSEYBEAT ROAD.

continued from page 14.

Road is its very nice color cover of a map of Merseyside (which is also inserted in the centre-spread). The map is similar to the poster type formats of maps of New York city and other college towns, which show famous landmarks on a cartoon like collage, with the many parklands very evident. A surprise to visitors to Liverpool is the city's several tree lined boulevards and vast public parks, which are in evidence on the map, which in itself makes this book a worthy addition to anyone's Beatles bookshelf.

Follow the Merseybeat Road was first available at the Fifth New England Beatles Convention in 1983, where Sam Leach was a special guest. Its pre-publication price was \$7.00.

JOEL GLAZIER

CLASSIFIEDS

Adverts cost 5p per word. Do not mention 'bootleg records' for sale.

GOOD NEWS FOR COLLECTORS. Good news for anybody who is still looking for certain items to complete his collection. We have purchased a giant Beatle collection including a lot of interesting original items. Almost every record in mint condition. Making a saleslist would take too much time, it is easier for us if you write and say what you are still looking for plus the price you are willing to pay. There is a big chance that you will be lucky. All you have to do is to make a list and send it to: ANYTRACKS, PO box 3178, 2601 DD Delft, Holland. Enclose 2 IRC's.

WANTED: ANY SERIOUS Beatles/Solo collector to exchange information on any new promos, demos, boots, rarities, singles, albums etc. Also swap/set-sale lists. Will send mine. Write to Eddy Fraeyman, Kon. Elisabethplein 11, 2700 St-Niklaas, Belgium.

HAVE YOU GONE TROPPO? You have if you don't write to 4 Garner Road, Walthamstow, E17 4HQ, England. For rare BEATLES recordings and records. So don't LET IT BE, write today, please enclose SAE or 2 IRC's.

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'REVOLVER' BEATLES FANZINE, written and produced by fans. Issue 11 now available. Features include 'George-solo years', Mark Lewisohn interview II, News, reviews and more. "I thoroughly recommend this new concept fanzine to all true fans of the Beatles". (Paul McCartney Fan Club of Scotland). For details send SAE or 2 IRC's to 'Revolver', 37 Hare Hill Close, Pyrford, Woking, Surrey, England.

RARE BEATLES RECORDINGS on tape for sale or swap. Send 2 x 16p stamps or 3 IRC's for extensive lists. Also wanted Beatles fanzines. Pamela McBride, 151 Laburnum Road, Uddingston, Glasgow G71 5BN, Scotland.

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as I write this letter

FLIGHTS INTO LIVERPOOL

Dear Beatles Now,

Having just read the brill issue of BN No.9, may I add how pleased I was to read that you plan a "special" on Liverpool in the next issue. (sorry John, it is issue 11 now...ed)

This being so, could you please inform Canadian and American readers that they will be able to fly to Liverpool from Toronto by Wardair and from New York by Aer Lingus in 1984. And about time too!

What does Mandy Wasdell mean when she say's in the letters page of issue 9 that "books" like "The Love You Make" are back stabbing, I beg to differ — they are GUT-STABBING!

Yours Sincerely,

John Brownhill,
Merseyside, England

"START YOUR OWN CLUB"

Dear Beatles Now,

I thought your readers might be interested to hear about the Edinburgh Beatles Appreciation Society which has only been in existence since October but is already showing promise of great success. We are based at Edinburgh University, although membership is not limited to students, and our aims are basically two fold: Firstly to provide the opportunity for established collectors to meet and sell, exchange or discuss their Beatles records and memorabilia, and secondly to 'spread the word' and encourage new fans, or those who have only a casual interest in the Beatles music, to devote more of their time to becoming

'serious' devotees.

So far this term we have held a quiz, a video show and a jam session and over the next few weeks we will be running a sixties disco at a local nightclub and a Lennon memorial evening. Perhaps other readers would be interested to write in to 'Beatles Now' and tell you about their local activities, and I hope this letter will encourage anyone who has thought about starting such a group to go ahead. Although we obviously cannot provide the knowhow and exclusive information provided by publications such as 'Beatles Now' with your experts such as Mark Lewisohn; Bill Harry etc., we do, I believe fulfill an important role in providing a more localized opportunity for collectors to get together both socially and as 'professional' Beatle people.

Anyone in the Edinburgh area interested in the Beatles should feel free to contact me, or come along to one of our meetings (details from the Societies Centre in Edinburgh University).

Yours sincerely,

Janet Rich,
36, Woodburn Terrace,
Morningside,
Edinburgh, EH10 4ST,
Scotland

GOOD INFORMATION

Dear Beatles Now,

I like the magazine very much and was very surprised and informed with the article on pages 14/15 of issue 6 called "The Export Series". I never knew they existed and this is what I call GOOD information for collectors.

Another hi
Mark Wa
for the "N
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Long life

Dear Bea
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Another high note for the "Bootleg releases"
Mark Wallgren couldn't be more qualified
for the "Not for sale" series. He's very
competent and a true collector.
Long life to Beatles Now,

Michel Bisson,
Quebec, Canada

PROMOTE PEACE!

Dear Beatles Now,

'Twas good to receive you in the mail
today.

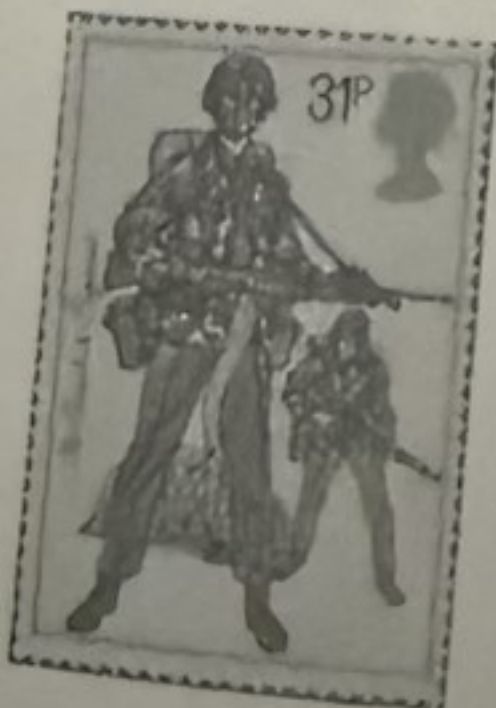
What I did not like, however, was your lack
of forethought in choosing postage stamps.
How can you write a Beatles newsletter and
write about John and put a stamp with two
men with machine guns on your envelope?
It really was thoughtless and unnecessary.

I suppose you think I am going off about
nothing, but I don't think so. I agree with
John that peace must be promoted. And I
find your "Parachute Regime" stamp to be
destructive to that promotion.

Would you agree?

Peacefully yours,

Carla Heller, New York, USA



Dear Carla,

Point taken, my apologies to you and to all
it may have caused offence, but it was a total
oversight I assure you.

Yes, I do agree peace should be promoted,
but remember, many people see our
"Parachute Regime" as you put it, as peace
keepers.

RA

PAUL LENNON?

Dear Beatles Now,

I have just read Stephen Baker's — a
personal view of Paul's album Pipes of Peace,
and there are some points I would like to
mention.

First, Stephen says that the label on side 1
is a new style label, when in fact it is a
reproduction of a very old Parlophone design
going back many years. I myself can
remember seeing this same type of label.

Also, if you listen carefully to the following
tracks, Hey Hey (instrumental, and So Bad
respectively, you will note similarity's
between them and the Beatles White Album's
Birthday and Lennons' Woman, i.e. Hey Hey
is very similar sounding in Beat/rhythm to
Birthday. Likewise, listen carefully to the
backing vocal harmony's on Paul's So Bad,
and at one point (for a few seconds) it is like
the backing track to John's Woman. Paul has
obviously listened to John's Double Fantasy
quite a lot.

If though you can't hear the things I've
pointed out, then you shouldn't be listening
to GREAT music at all!

Thank you,

Graham Gaunt,
Nottingham, England

Dear Beatles Now,

Isn't it time that Paul McCartney dropped
his current obsession with copying John
Lennon? Songs such as 'Ebony and Ivory' or
'Pipes of Peace' are an obvious rip-off of
John's pacifism and Paul doesn't have the
stature to carry it off.

He has also tried to emulate John's wit in
recent interviews, with disastrous results.
No-one can follow John Lennon, not even
you Paul, so please don't try.

Simon Sinclair,
Weston Super Mare, England

VOICE YOUR OPINIONS ON BEATLE
MATTERS HERE! write to Beatles Now,
(letters page), PO box 307, Walthamstow,
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BEATLES Now

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